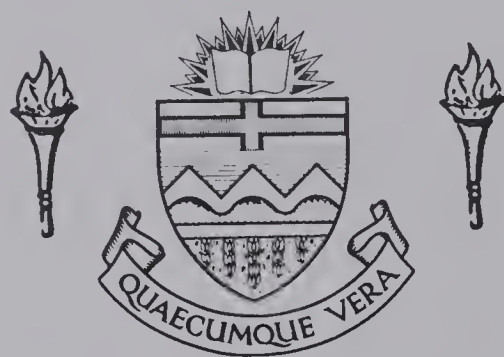


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SCHIZOPHRENIC PATTERNS IN THE PLAYS OF T.S. ELIOT

by



JOHN H. LENT

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FUFILMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF ARTS

DEPARTMENT OF ENGLISH

EDMONTON, ALBERTA

SPRING, 1971

UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "Schizophrenic Patterns in the Plays of T.S. Eliot" submitted by John H. Lent in partial fulfillment of the requirements for the degree of Master of Arts.

ABSTRACT

Western literature abounds with stories of travels and journeys. One archetypal fantasy which recurs and marks the different phases of our growth is that of the hero who penetrates some mysterious underworld and returns, after much hardship, bearing a precious object or idea which can rejuvenate his original environment. Homer, Virgil, Chaucer, Dante, Milton, Shakespeare, Bunyan, Coleridge, Joyce: each provides at least one example of such a quest. The purpose of this thesis is to point out how, by exploiting a particularly relevant hero-form, T.S. Eliot has given our age its own unique travellers. Their journeys are exclusive to our modern times and our modern mythology.

I propose that the form which Eliot chose to exploit his heroes dramatically can be best understood within the psychological framework of a sickness known to us as schizophrenia. In the context of a typical urban environment, Eliot's heroes emerge as individuals who are, in some ways, set apart. Sweeney, Harry, and Celia are each of them examples of abnormally intense individuals who, in varying degrees, are alienated from the normal reality of things. Some, such as Harry in The Family Reunion, are considered by their peers to be somewhat insane. All of them would at least be regarded as strange or suspicious people as in the case of Sweeney.

Recently the sickness schizophrenia has been approached from an existential point of view. Previously it had been regarded as one of the most severe conditions of mental disorder and one which warranted intense therapy if it was to be terminated. In his book, The Politics of Experience and The Bird of Paradise(p107), R.D. Laing expresses a relatively new point of view which discourages the termination of this mental condition and encourages schizophrenic voyages:

Perhaps we will learn to accord to so-called schizophrenics who have come back to us, perhaps after years, no less respect than the often no-less lost explorers of the Renaissance. If the human race survives, future men will, I suspect, look back on our enlightened epoch as a veritable age of darkness. They will presumably be able to savour the irony of this situation with more amusement than we can extract from it. The laugh's on us. They will see that what we call schizophrenia was one of the forms in which, often through quite ordinary people, the light began to break through the cracks in our all-too-closed minds.

The wise man, as he appears in our tribal situation, might be the schizophrenic. It is he who journeys inward.

I will be dealing directly with three of Eliot's plays: Sweeney Agonistes, The Family Reunion, and The Cocktail Party. There is ample evidence of schizophrenic patterns in these plays, both in the characterization and the dramatic technique. These patterns emerge from Eliot's keen perception of paradox.

TABLE OF CONTENTS

CHAPTER		PAGE
I	SCHIZOPHRENIA AND ELIOT'S ART.....	1
II	BRADLEY, LAING AND ELIOT.....	15
III	SWEENEY.....	20
IV	HARRY.....	30
V	THE COCKTAIL PARTY.....	40
VI	THE CHAMBERLAYNES.....	46
VII	CELIA.....	53
VIII	THE GUARDIANS.....	59
IX	CONCLUSION.....	66
	FOOTNOTES.....	71
	BIBLIOGRAPHY.....	80



They don't understand what it is to be awake,
To be living on several planes at once
Though one cannot speak with several voices at once.
(Harry from The Family Reunion, Part Two, scene 1)

CHAPTER I

SCHIZOPHRENIA AND ELIOT'S ART

Mr. Bahu watched her go; then, raising his left eyebrow, he let fall his monocle and started methodically to polish the lens with his handkerchief. "Your're aberrated in one way," he said to Will. "I'm aberrated in another. A schizoid (isn't that what you are?) and from the other side of the world, a paranoid. Both of us victims of the same twentieth century plague. Not the Black Death, this time, the Grey Life." ¹

The excerpt is from Aldous Huxley's last work of fiction, Island. It speaks of a collective sickness. The "Grey Life" is one expression of the restlessness of a frustrated, collective consciousness. The heroes of such a consciousness will be the individuals who most perfectly reflect this schizophrenic condition. The microcosm anticipates or reflects the whole. It is difficult to determine the forces which can divide a race's consciousness, but it is easier to trace these forces in the individual. It is useful, therefore, to analyse Eliot's heroes in order to obtain an insight into the whole world which he saw before him. In this chapter I mean to establish a clear basis for my choice of the term "schizophrenia" by comparing the clinical manifestation of this condition with the construction of some of Eliot's heroes and by relating the general concepts of schizophrenia to the theory of Eliot's drama.

Schizophrenic reaction (is) one of a group of reactions, often beginning after adolescence or in young adulthood, characterized by fundamental disturbances in reality relationships and concept formations, with associated affective, behavioral, and intellectual disturbances in varying degrees and mixtures. The reactions are marked by a tendency to withdraw from reality, inappropriate moods, unpredictable disturbances in stream of thought,

regressive tendencies to the point of deterioration, and often hallucinations and delusions.²

The sickness was originally termed "dementia praecox" by a German psychiatrist named Kraepelin. In 1911 it was renamed "schizophrenia" by another German psychiatrist, Dr. Bleuler, who was Carl Jung's teacher. Schizophrenia was recognized primarily as a "turning away from reality" and a retreat into a world of fantasy. This withdrawal can be measured psychologically because it follows a consistent route towards total reclusion, alienation, and both intellectual and physical immobility. The patient begins by forming his own "ideas of reference." These ideas alter his understanding of his environment. Something such as a knock on the door, for example, begins to assume symbolic importance within a frame of reference of persecution and the patient, in his increasing paranoia, begins to believe in his own interpretation of the experience as opposed to what would be considered the normal interpretation. Thus a break is established between the reality which the patient experiences and the reality which we, his peers, experience. These "ideas of reference" eventually grow into delusions and finally illusions. It is at this point that the "perceptual functions of the patient seem altered, too, as he sees or hears things in a distorted way."³ Finally, the patient exists completely in his own interpretation of reality and his hallucinations serve to reinforce his belief in it. The result is that "in advanced cases it may be difficult to understand what the patient tries to con-

vey."⁴ It is the inevitable frustration of the communicative processes that completely isolates the patient. In Sweeney Agonistes the hero complains: "But I've gotta use words when I talk to you."⁵

In his study of schizophrenia Silvano Arieti⁶ divides the sickness into three categories. The first of these is known as the "hebephrenic" schizophrenia. This form of the sickness is characterized by delusions of grandeur, hypochondriacal tendencies, preoccupation with the body image, and kinesthetic delusions. The second form is known as the "catatonic" schizophrenic and is characterized by a paralysis of activity induced by a disturbed faculty to will. The third form of schizophrenia is that of the "simple" schizophrenic and is distinguished from the others by a comparatively intense "poverty of thought". This form of the sickness is often confused with "simple-mindedness" because of the apparent impairment of abstract thinking and a minimization of physical activity. Of the three the hebephrenic is the most common and the one in which paranoia is often a large factor. Paranoia is crucial to this study of Eliot for it is often a persecution complex or paranoid visions which stimulate the schizophrenic voyages that occur in his art. Two examples are Sweeney's reaction to the "knock on the door" and his fascination with homicide.

An important consideration in the study of schizophrenia is the psychogenesis of the disease; that is, a study of the initial stimulants of the sickness as they exist in the patient's environment. It seems that one of the

primary and most consistent causes of the sickness is the unhappy marriage of the parents: a marital schism in the family. It has been noted that in a majority of cases it is the mother who is the strongest contributor to the disease. The "schizophrenogenic" mother has been the subject of a number of studies.⁷ A comparative study of the relationships between the schizophrenogenic mother and the matriarchal forces in literature might prove to be useful. Certainly Amy in The Family Reunion has a great influence on the psychological retreat of both Harry and his father.

Arieti outlines the course of schizophrenic regression. The initial step is known as the "concretization of the concept"⁸; that is, the patient makes tangible his ideas of reference: his delusions become alive and real for him. The abstract feelings that he might have constructed earlier assume definite forms and are perceptible to him. This process involves hallucinations. "It is no longer the whole horrible world which is against him; 'they' are against him."⁹ One is reminded of The Family Reunion and the function of the Eumenides. As observers we can judge the schizophrenic's world as one which is composed of hallucinations. This world, however, is real for the schizophrenic himself. He does not consider his interpretation of reality to be something which is not real. Jung cautions us:

Let us remember, however, that these experiences are metaphorical and symbolic only for us, who retain our usual way of thinking. But these experiences are not metaphorical for the patient. They are intensely lived; they are his reality.¹⁰

From this concretization process the patient regresses into what is termed "Paleologic thought". This state is marked by a lower level of rationality which depends upon identical predications of ideas and experiences. From here the patient descends into a "desymbolization and desocialization" process in which symbols are replaced by the more primitive paleosymbols. The patient's experiences are subsequently controlled by what Jung calls the "magic ritual" of the "big dream" ¹¹ which rises out of the collective unconscious. Finally the patient suffers "motor dysfunction" and each intellectual and physical motion depends upon an act of conscious will.

By constructing his own very real environment, then, the schizophrenic alienates himself from the people around him. A frustration of the normal communicative processes further prevents the individual from reaching outside himself and he is forced further and further into a world which modern society has agreed to accept as a state of insanity. Being aware of the threat of this social judgement the schizophrenic consequently attempts to function in both environments. He is either successful and acquires a split sensibility, or is unsuccessful and yields to the social conscience of his society which will hospitalize him until he can exist, once again, in reality as it is defined by his peers.

In a speech delivered in 1939 and entitled "On the Psychogenesis of Schizophrenia" Carl Jung outlines the causes

and the controls of the schizophrenic's world. He begins by attributing to the schizophrenic a complete fragmentation of consciousness:

But the fundamental difference between neurosis and schizophrenia lies in the maintenance of the potential unity of the personality. Despite the fact that consciousness can be split up into several personal consciousnesses, the unity of all the dissociated fragments in neurosis is not only visible to the professional eye, but can be re-established by means of hypnosis. This is not the case with schizophrenia; in a schizophrenic patient the connection between the ego and some of the complexes is more or less completely lost. The split is not relative, it is absolute...in schizophrenia patients the complexes have become disconnected and autonomous fragments, which either do not reintegrate back to the psychic totality, or, in the case of a remission, are unexpectedly joined together again as if nothing had happened. ¹²

On Margate Sands
I can connect
Nothing with nothing
The broken fingernails of dirty hands. ¹³

Eliot's poem The Waste Land represents the symptoms of schizophrenic fragmentation. It exists as a series of broken thoughts--almost a stream of schizophrenic consciousness. The different voices in the poem bear relevance to this statement of Jung:

The picture of a personality dissociation in schizophrenia is quite different. The split-off figures assume banal, grotesque, or highly exaggerated names and characters and are often objectionable in many other ways. ¹⁴

There is an apparent chaos of incoherent visions, voices, and characters, all of an overwhelmingly strange and incomprehensible nature. ¹⁵

If the dissociated fragments in Eliot's poem melt into the figure of Tiresias, he is a good example of the split sensibility: the schizophrenic attempting to exist in two worlds. In a larger sense he reflects a marital schism;

the split which is fundamental to the mammalian species.

I Tiresias, though blind, throbbing between two lives,
Old man with wrinkled female breasts, can see. . . . 16

The poem becomes an expression of our fragmented modern consciousness--a sensibility that requires both the garden and the desert. Of the schizophrenic's condition Jung says:

He is not overcome by a violent emotion, he is actually drowned in a flood of insurmountably strong forces and thought-forms which go far beyond any ordinary emotion, no matter how violent. 17

A current under sea
Picked his bones in whispers. As he rose and fell
He passed the stages of his age and youth
Entering the whirlpool. 18

We have lingered in the chambers of the sea
By sea-gulls wreathed with seaweed red and brown
Till human voices wake us, and we drown. 19

Although there is, in the schizophrenic condition, a complete dissociation in consciousness, there are controlling forces. The unity of the schizophrenic mind is the unity of a dream. Jung says:

To say that insanity is a dream which has become real is no metaphor. The phenomenology of the dream and of schizophrenia are almost identical, with a certain difference, of course; for the one occurs normally under the condition of sleep, while the other upsets the waking or conscious state. 20

The dream, of course, has been an important literary device for centuries. The writers of the Old Testament, Chaucer, Bonaventure, Milton and Joyce make particularly great use of the dream. Within the framework of this device the theme of exploration or discovery is often exploited. The hero of The Waste Land, however, with his back to his arid kingdoms, seems to be suffering from the effects of a "waking dream".

This kind of dream is the presence of another reality which the hero is forced to live in. It is the dream of the living-dead. The controlling forces of the dream are symbols:

From this point of view we might conclude that the schizophrenic state of mind, so far as it yields archaic material, has all the characteristics of a "big dream"--in other words, that it is an important event exhibiting the same 'numinous' quality which in primitive cultures is attributed to a magic ritual. As a matter of fact, the insane person has always enjoyed the prerogative of being the one who is possessed by spirits or haunted by demons. ²¹

It is, of course, impossible to appreciate the importance of comparative psychology for the theory of delusions without a detailed knowledge of historical and ethnic symbols. ²²

From Jung's point of view the schizophrenic state is one in which archetypal patterns and symbols which rise out of a race's collective unconscious become so intrusive upon an individual's consciousness that they become, through a process of schizophrenic regression, the actual reality for that individual. One can see how the psychoanalyst's discovery of this key to understanding the form of a spiritual and intellectual problem could parallel the French symbolist's discovery of a form which could satisfy the demands of a new poetic sensibility. Symbolist poetry is filled with symptoms of schizophrenia. It seems to me that Laing's theory connecting schizophrenia with the modern prophet is a natural consequence of the parallel between these two earlier discoveries.

Up to this point I have attempted to establish a familiarity with the sickness schizophrenia which would enable us to see its relevance to Eliot's dramatic heroes. I

hope to prove that there is a modern form of the hero in literature which can be understood from the point of view of the new science of psychology. In an essay entitled "Psychology and Literature" written in 1933, Carl Jung describes another problem. He is not discussing the nature of schizophrenia but rather the relationship between the schizophrenic condition and the creative act. He examines the similarity between artistic energy and schizophrenic activity. In this particular essay he comes very close to Eliot's theory of impersonality in poetry.

Jung makes one basic breakdown of the creative act. There is the "psychological" act and the "visionary" act:

The psychological mode deals with materials drawn from the realm of human consciousness--for instance, with the lessons of life, with emotional shocks, the experience of passion and the crises of human destiny in general--all of which go to make up the conscious life of man, and his feeling life in particular...I have called this mode of artistic creation psychological because in its activity it nowhere transcends the bounds of psychological intelligibility. ²³

The first type of creativity Jung leaves out of his discussion. It is the second, the visionary act, which most concerns him:

...It [the visionary mode] is a strange something that derives its existence from the hinterland of man's mind--that suggests the abyss of time separating us from pre-human ages, or evokes a super-human world of contrasting light and darkness. It is a primordial experience which surpasses man's understanding, and to which he is therefore in danger of succumbing. ²⁴

For examples of such visionary acts he points to Dante, Wagner and Blake. He suggests that the environment of the primordial vision is from the world of dreams. We have already, then, a point of common ground to be shared by the

artist and the schizophrenic:

We are reminded in nothing of everyday, human life, but rather of dreams, night-time fears and the dark recesses of the mind that we sometimes sense with misgivings. ²⁵

It is only a step from this way of looking at the matter to the statement that we are here dealing with a pathological and neurotic act--a step which is justified in so far as the material of the visionary creator shows certain traits that we find in the fantasies of the insane. ²⁶

Jung is dealing with the gifted mind and does not limit his discussion to the poet, but includes in it the "seers, prophets, leaders and enlighteners" of an age. These minds dare to penetrate the secrets of their unconscious world. The manner in which they express their vision must be flexible enough to accommodate the paradoxical symbolism of this seldom explored environment. Jung suggests that this is the reason why so many artists who concern themselves with such an explorer have chosen mythology as their means of expression. And at this point he examines the relationship that exists between myth, symbol and "collective unconscious":

that which appears in the vision is the collective unconscious. We mean by collective unconscious a certain psychic disposition shaped by the forces of heredity; from it consciousness has developed....What is of particular importance for the study of literature in these manifestations of the collective unconscious is that they are compensatory to the conscious attitude. ²⁷

The "collective unconscious" is fundamental to the work of both Eliot and Yeats. In his concern for impersonality and for the objectivity of the poetic statement, Eliot attempts to express himself in terms of universally accessible images. He often employs mythology and colloquialism to achieve this

end. Yeats' theory of "Spiritus Mundi" and his obsession with the mask evidences a parallel concern for communication by means of collective imagination. Like these poets, Jung maintains that the artist is the vehicle of the collective unconscious; he is the "antennae" of his environment and his own personality has nothing to do with the product of his creativity. His act is impersonal and objective. Jung discusses the artist in terms of the traveller: one who dares to descend into the unconscious realm of his time. Each creative discovery is of great importance to his society:

Whenever the collective unconscious becomes a living experience and is brought to bear upon the conscious outlook of an age, the event is a creative act which is of importance to everyone living in that age. A work of art is produced that contains what truthfully may be called a message to generations of man. ²⁸

An epoch is like an individual; it has its own limitations of conscious outlook, and therefore requires a compensatory adjustment. This is effected by the collective unconscious in that a poet, a seer or a leader allows himself to be guided by the unexpressed desire of his times and shows the way, by word or deed, to the attainment of that which everyone blindly craves or expects--whether this attainment results in good or evil, the healing of an epoch or its destruction. ²⁹

The heroes or personae of Eliot's travels inhabit the dream-like realm of the collective unconscious, not in a sleeping trance which divorces them from the reality in which they exist, but, rather, wide awake and, in fact, with the awareness that this "primordial" vision is their reality. They do not fall asleep as do the heroes of The Book of the Duchess or The Journey of the Soul to God but find that two realities are paradoxically functioning at the same time. Consequently we have a divided sensibility. Paradox is an

integral part of Eliot's vision. The most perfect solution for the dramatist who wishes to present a hero who is the embodiment of paradox is to grant that character the complex sensibility of the neurotic, the schizophrenic, or the artist. We have, in fact, a paradox in this discussion concerning Eliot. In giving birth to his schizophrenic travellers Eliot must himself, according to Jung, descend into the collective unconscious of his time and consequently exist as an artist, in a state of gifted schizophrenia:

Every creative person is a duality or a synthesis of contradictory aptitude. On the one side he is a human being with a personal life, while on the other side he is an impersonal, creative process.³⁰

Eliot voices these same opinions in a number of his prose statements and in particular in his criticism of the theater. Drama's purpose is not merely to expose one plane of reality--that of the theater-goer's normal life--"It is in fact the privilege of dramatic poetry to be able to show us several planes of reality at once."³¹ There is in Eliot's approach to the theater an "a priori" assumption that this medium will involve itself in the exploitation of paradox: in the presentation of a multi-faceted environment. This "doubleness in action" is Eliot's justification for the implementation of poetic drama:

It is possible that what distinguishes poetic drama from prosaic drama is a kind of doubleness in the action, as if it took place on two planes at once. In this it is different from allegory, in which the abstraction is something conceived, not something differently felt, and from symbolism (as in the plays of Maeterlinck) in which the tangible world is deliberately diminished--both symbolism and allegory being operations of the conscious planning mind. In poetic drama a certain apparent irrelevance may be the symptom of this doubleness; or the drama has an under-pattern, less manifest than the theatrical one.³²

The difference that Eliot establishes between prosaic and poetic drama is parallel to Jung's distinction between the psychological and the visionary creative acts. This is made more clear in Eliot's comment concerning one of the first of what may be called his "schizophrenic" characters: Sweeney in Sweeney Agonistes:

My intention was to have one character whose sensibility and intelligence should be on the plane of the most sensitive and intelligent members of the audience; his speeches should be addressed to them as much as to the other personages in the play--or rather, should be addressed to the latter, who were to be material, literal-minded and visionless, with the consciousness of being overheard by the former. 33

In a single character the playwright embodies three levels of consciousness: that of the main character, that of the lesser characters, and the communal consciousness that results from the vibrations between the main character and the audience. The play is a challenge to the theater-goer and ultimately, I think, effective in reaching his inner consciousness. In an age that seeks out truth with indefatigable energy it is as if truth's prerequisite were an awareness that insists upon multi-consciousness. This insistence leads to a healthy fragmentation of the ego complexes: a dissociative process which is considered to be unhealthy in the schizophrenic.

Severe catatonic schizophrenia is, to the observer, a state of minimal consciousness and physical activity. It appears to be a non-flexible or static immersion in only one reality. In approaching Eliot's heroes it is not this condition but rather that of the hebephrenic that we are con-

cerned with: that of the schizophrenic who is still functioning in two or more worlds. Ultimately, I think, this study is merely a clinical approach to the phenomenon of the "fool" in literature. He has always seemed an ideal third dimensional figure or means of communication for the playwright, poet, or novelist. He exists in two worlds on the stage or in the novel and creates a third unspoken world in his message to the audience. He is the incarnation of the trinity of time, eternity and that 'still point' which Eliot exploits in his "Four Quartets" and whose inspiration was the philosophy of F. H. Bradley.

CHAPTER II

BRADLEY, LAING AND ELIOT

T. S. Eliot's philosophical point of view was heavily influenced by F.H. Bradley.¹ In 1916 Eliot completed his Harvard thesis entitled "Experience and the Objects of Knowledge in the Philosophy of F.H. Bradley". In the same year he published an article entitled "Leibniz' Monads and Bradley's Finite Centers". In his book on T.S. Eliot, The Invisible Poet, Hugh Kenner analyses the effect of Bradley's theory of "immediate experience" on the formation of Eliot's primary characters: Prufrock, Tiresias and Gerontion. Bradley's theory stimulates Eliot's first major piece of criticism "Tradition and the Individual Talent" and can be seen, in its respect for the complexity of moment and environment, to be very close to Laing's approach to the multifaceted world of the schizophrenic.

Perhaps one of Bradley's most significant contributions was his suggestion that the "subject and the object are one."² It is from this perception that he moves on to his theory of "immediate experience". It is a vision of unity: the finite center and its environment are inseparable:

At any time...all that we suffer, do, and are forms one physical totality. It is experienced all together as a coexisting mass, not perceived as parted and joined even by relations of coexistence. It contains all relations, and distinctions, and every ideal object that at that moment exists in the soul.³

Truth, then, is only revealed when the unity of experience is revealed. The object of poetry, for any poet who abides

by Bradley's thinking, would be to create or recreate a total experience. However, Bradley will lead him to create this unity through an "atomistic view of things",⁴ hence the poetic style that produces The Waste Land and Gerontion.

Bradley says:

At any moment my state, whatever else it is, is a whole of which I am immediately aware. It is an experienced non-relational unity of many in one.⁵

This "non-relational unity" parallels Eliot's "irrelevance" in poetic drama and Jung's "visionary" creativity. We are always experiencing it but are seldom aware of it. It seems to me that the purpose of Eliot's poetry is to create as completely as possible the totality of our experience. And in this totality are included the seemingly disparate fragments of consciousness that yield this non-relational unity. His poetry includes the fragmented present, the intrusive and irredeemable past, and the intuitive future. For Bradley the "finite center" is the immediate experience, or for Eliot that "still point". In attempting to create this finite center of experience Eliot can justify the ostensible chaos and disunity of his style.

The normal person, though he might have occasional glimpses into the complexity and totality of each experience, chooses to interpret his "immediate experience" according to a commitment he has made to a single reality--a reality which is usually defined by moral and spiritual laws. The Catholic, for example, will see each experience in terms of the rigid morality he lives by. The schizophrenic, however, is forced

into an awareness that allows no such singularity. -His vision is circular. It is possible, then, to see how the artist's vision is very much the same as that of the schizophrenic. While it is called insight or genius in the artist, it is labelled "ontological insecurity" in the schizophrenic. R.D. Laing says of this situation:

I am aware that the man who is said to be deluded may be in his delusions telling me the truth, and this in no equivocal or metaphorical sense, but quite literally and that the cracked mind of the schizophrenic may let in light which does not enter the intact minds of many sane people whose minds are closed. Ezekiel, in Jasper's opinion, was a schizophrenic. ⁶

There is some of Ezekiel in the speaker of "Ash Wednesday," and Eliot's dramatic heroes certainly turn their backs on the "sanity" of which Laing speaks.

In his struggle to function in two worlds the schizophrenic must achieve a balance of power. In relating to both he will inevitably suffer from a desire to aggress, this in order to defend his right to exist, and paranoia, this being his fear of being overwhelmed by either one of the realities. "His whole life has been torn between his desire to reveal himself and his desire to conceal himself."⁷ Speaking of these predicaments Laing proposes that there are three forms of anxiety from which the schizophrenic will suffer. The first of these is the fear of "engulfment":

In this the individual dreads relatedness as such, with anyone or anything, or, indeed, even with himself, because his uncertainty about the stability of his own autonomy lays him open to the dread lest in any relationship he will lose his autonomy and identity. ⁸

In this situation there is severe paranoid fear of both other people and also the powerful personae within the in-

dividual himself. Laing says that isolation is the apparent solution. The hero of The Waste Land seated on the river's bank with all existence behind him, is a good example. He fears the changing personae of his own consciousness. There is, in fact, an astonishing parallel between this poem and what Laing has to say about the fear of 'engulfment':

There are many images used to describe related ways in which identity is threatened, which may be mentioned here, as closely related to the dread of engulfment; e.g. being buried, being drowned, being caught and dragged down into quicksand. The image of fire recurs repeatedly. Fire may be the uncertain flickering of the individual's own inner aliveness. It may be a destructive alien power which will devastate him. Some psychotics say in the acute phase that they are on fire, that their bodies are being burned up. A patient describes himself as cold and dry. Yet he dreads warmth or wet. He will be engulfed by the fire or the water, and either way be destroyed. ⁹

The second form of anxiety is called the fear of "implosion":

The individual feels that, like a vacuum, he is empty. But this emptiness is him. Although in other ways he longs for this emptiness to be filled, he dreads the possibility of this happening because he has come to feel that all he can be is the awful nothingness of just this very vacuum. Any 'contact' with reality is then in itself experienced as a dreadful threat....¹⁰

Having constructed the void within which he must exist, the individual avoids any contact with the reality of his peers because he fears that such contact might completely destroy his own reality. Laing names the third state of anxiety the fear of "petrification" or the desire for "depersonalization". There are two forms of this third anxiety: the patient either fears being turned into stone and becoming merely an object or he attempts to reify or petrify the people he meets thus depriving them of any power they might have to influence him.

He tries to kill the life in others before they kill the life in him.

I mention Laing's analysis of schizophrenic insecurity here in order to show how narrow is the gap between his existential approach to the alienated individual, the nature of Eliot's heroes and the importance of Bradley's theory of "immediate experience" to the formation of these characters. There is, in fact, much of the schizophrenic in many heroes that appear in our literature. Though we can begin as early as Lear's "reason in madness" and the indispensibility of his fool, some of the more powerful examples occur in the fiction of our century. The hero of Steppenwolf by Herman Hesse is one example of the schizophrenic intellectual who must function in an absurd modern society. There is a marvelous parallel between Harry Haller's experiences in the "Magic Theater" at the end of the novel and the structure of The Waste Land. The narrator of Albert Camus' The Fall is an example of the person who relinquishes one reality for another which is more satisfactory. Though the character Orr in Heller's Catch 22 is the fool or the clown of the novel he is also its hero and its ultimate truth. J. Alfred Prufrock might be one of the finest examples we have of the schizophrenic adjustment we all have to make to the demands of Western society--a society that imposes material, social and spiritual roles.

CHAPTER III

SWEENEY

I shall consider schizophrenia, in terms of this study, as a possible state of higher than normal awareness. Defined in this way, however, and though the definition represents only one approach to the sickness, the word exactly describes the condition of the heroes of Eliot's plays. By means of an organic or spiritual disorder or re-order, the schizophrenic assimilates all of his environment at once. The importance of each physical and intellectual move becomes very clear as he realizes the finality, and the limiting consequences, of decisions. He is rescued only by some apparently magic understanding of unity within the paradox of his situation. More often than not, however, he is rendered immobile because he cannot choose to act. Instead he suffers.

Part of the difficulty for the schizophrenic is a modern society which requires a consciousness whose perspective is linear and single-minded. Financial success, the accumulation of material symbols, and subtle caste systems all depend upon an acceptance of linear progress. The individual rises or falls. Any hesitation to comply with this idea of normality sets the individual apart. Our society has not until recently openly accommodated multi-consciousness. Inevitably the schizophrenic plays at singular vision, compromising his desire for the whirlpool which is his energy. Failure to compromise will attract the suspicion and judge-

ment of his peers. Because he cannot be single-minded he will be, and the expression implies that he is an inanimate thing, "put away".

Recently, however, attempts to incorporate multi-consciousness into art have made it the interest of a number of factions in our society. One of these has been the drug culture, which has made multi-consciousness the desired outcome of the consumption of hallucinogenic drugs such as marijuana and lysergic acid. An acid trip can be seen as a temporary state of self-imposed schizophrenia. This type of schizophrenia is supposedly more perceptive and aware than normalcy is. The use of drugs in pursuing heightened perception is not a new phenomenon in literature; Coleridge, DeQuincey and Cocteau are a few former examples. In an appendix to "The Doors of Perception", an essay written in 1954, Aldous Huxley makes this comment concerning drugs and schizophrenia:

Many schizophrenics pass most of their time neither on earth, nor in Heaven, nor even in Hell, but in a grey, shadowy world of phantoms and unrealities....Recently it has been found possible to induce this state of ghostly existence by administering a small quantity of one of the derivatives of adrenalin. For the living, the doors of Heaven and Hell and Limbo are opened, not by "massy keys of metals twain", but by the presence in the blood of one set of chemical compounds and the absence of another. The shadow world inhabited by some schizophrenics and neurotics closely resembles the world of the dead....

The history of eschatological ideas marks a genuine progress--a progress which can be described in theological terms as the passage from Hades to Heaven, in chemical terms as the substitution of mescaline and lysergic acid for adrenolutin, and in psychological terms as the advance from catatonia and feelings of unreality to a sense of heightened reality in vision and, finally, in mystical experience.

There is a close relationship between the mystical experience, the drug experience, and the schizophrenic experience.

I raise the parallel between a drug-induced schizophrenia and the fruits of mysticism at this point because some of the later Eliotesque fiction of our century concerns itself both with drugs and schizophrenic heroes. For example, one could examine either R.D. Laing's The Bird of Paradise or Tom Wolfe's The Electric Kool-Aid Acid Test and find the style very similar to Eliot's and the visionary heroes akin to Sweeney, Harry, and Celia. Eliot's own heroes, however, do not achieve their condition by consuming drugs. I suggest that it is the imposition of a role which induces schizophrenia in Eliot's heroes. There are, in fact, four major roles which Eliot repeatedly exploits for this purpose: the roles of the murderer, of the martyr, of the missionary, and of the psychologist. The relationship between these roles, schizophrenia and election is very close.

Schizophrenia is a sickness which is caused by something. There is a catalyst, as in the case of drugs, which projects the individual into a private world. Each of the four categories I mentioned above is a state which is a strong stimulant, as drugs are, in initiating schizophrenia. Each of the states implies a perverted or inverted relationship with environment. For instance, the murderer category of Eliot's characters includes characters who have not actually killed anyone: a character enters this category because he has rejected the collective wish of his peers. He is dead to society. The martyr, on the other hand, assumes

the collective guilt of his environment and allows himself to be the release of this guilt. To be a true martyr, however, as is for instance Thomas in Murder in the Cathedral, the individual must be intellectually or spiritually removed from his environment in order that his action may transcend the guilt of this environment. Otherwise, all action in the fallen world being guilty, martyrdom is impossible. The martyr functions in a vacuum which only he understands and accepts. The missionary is alienated in a different way and a more positive way. He is the returning schizophrenic whom Laing values as the prophet. He brings his private world to society. This alienated wisdom is respected and becomes, in time, the object of the society he descends upon. There is much of the schizophrenic missionary in the psychoanalyst. The environment depends upon his interpretation of its world in terms of the private world which he understands.

Each of Eliot's heroes falls into at least one of the four categories. Some of them, such as Harry in The Family Reunion, assume the characteristics of all of the categories during the course of their schizophrenic regression or "positive disintegration".²

There are two keys to the theme of Sweeney Agonistes; they appear prefixed to the play. The first is Eliot's inclusion of Orestes' lines from Choephoroi. The same lines appear in Harry's dialogue in The Family Reunion:

You don't see them, you don't-
but I see them:
They are hunting me down, I must move on.³

The significance of the lines is twofold. First, they es-

establish a definite feeling of paranoia. The head turns backwards to see the instruments of justice in pursuit. This paranoia is a result of guilt. In the Choephori, and therefore in Sweeney and The Family Reunion, the hero is tormented by a guilt which has not been absolved. He has committed murder. This act has transformed his environment into a hostile one. He attempts to flee its judgement. The physical motion which is implied here, "I must move on,"⁴ is crucial to the relationship between schizophrenia and the journey. There is an added dimension to the paranoia, however, because Orestes considers his act to have been a response of honor to the murder of his father. The paranoia is aggravated by feelings of persecution. Orestes is a martyr to the Eumenides as Sweeney is to the "knocks on the door". The alienation is doubled in intensity: it is initiated by the guilt of murder and is made irrevocable by the vacuum of the martyr. Both Sweeney, from this play, and Harry, from The Family Reunion, suffer from such a predicament. The difference is that the first is forced to remain, like Caliban, in this tortured state, while the second is freed, as is Ariel, to transform his alienation into something positive in terms of the missionary.

The second quotation prefixed to the play tells us something of the nature of the murder which has taken place:

Hence the soul cannot be possessed of the divine union,
until it has divested itself of the love of created
beings. ⁵

The phrase "divine union" implies a higher awareness. In order to attain this awareness the individual must sever

his dependence upon the tangible things in his environment, including people. We have already established the link between mysticism and schizophrenia. The "murder" can have a broad meaning. What occurs in the "hyacinth garden" can be the actual killing of another person, or it can be merely the death of the social dimension in the individual. It can be his denial of environment and his refusal to accept tribal responsibilities. According to St. John of the Cross the moment in the "rose garden" must be an isolated one free of the "other echoes....[which]inhabit the garden."⁶ It is difficult, however, to free oneself of the knock on the door. Sweeney, in his attempt to function after the murder, is trying to bury his dead.

In his book, The Plays of T.S. Eliot, D.E. Jones says "Clearly, one of Eliot's chief concerns in Sweeney Agonistes was to come to terms with the speech of his time."⁷ It is evident that besides an analysis of alienation due to murder Eliot has attempted a reconciliation of poetic drama and the colloquialisms of modern English. His concern for relevant communication is part of his desire for immediate experience. The environment he establishes in Sweeney Agonistes is that of the elegant brothel whose proprietors are Doris and Dusty. The Fragment of a Prologue foreshadows the powers of murder and martyrdom that control the second half of the play. The action begins with the telephone murder of Pereira. Dusty, wielding the "double-edged sword" of the telephone, murders Pereira with dishonesty. No communication takes place. Pereira is denied the honesty which hu-

man dignity requires. The killing is sinister;

I say do you mind if I ring off now
 She's got her feet in mustard and water
 I said I'm giving her mustard and water
 All right, Monday you'll phone through.
 Yes, I'll tell her. Goodbye. Goooodbye.
 I'm sure, that's very kind of you. 8
 Ah-h-h

The next significant event is Doris drawing the "coffin" from a pack of Tarot cards. In her attachment to superstition she is a martyr to fate. In this particular context of power, the Tarot cards, it is interesting that Sweeney is the King of Clubs.⁹ The controlling powers of murder and martyrdom are fused just before the rest of the chorus enters. The word "coffin" is followed immediately by the first series of knocks on the door.

The double action begins with Sweeney in Fragment of an Agon. While everyone else asserts his singularity, he survives in two worlds. His consciousness is suspended, as are Harry's and Celia's, between the two realms, but he refuses to become the missionary:

You'll be the missionary!
 You'll be my little seven-stone missionary!
 I'll gobble you up. I'll be the cannibal. 10

He is the aggressor: he must be Caliban. He assumes the Dionysian qualities of Christ's redemptive act. He will impose his alienated vision not by being the missionary, but by being Christ the "tiger". He will devour his disciples. Though he remains jocular in his speech which begins "Yes, I'd eat you!"¹¹ and is entertaining, there is desperation in his suggestions. In this speech he embodies many of the Dylanesque protests of our own era:

There's no telephones
 There's no gramophones
 There's no motorcars
 No two-seaters, no six-seaters,
 No Citroen, no Rolls Royce
 Nothing to eat but the fruit as it grows. 12

By the time he reaches "birth, and copulation and death" he is not being very funny and his audience is becoming uncomfortable. They react by singing the "Bamboo" song. Sweeney, however, having begun to communicate his real consciousness, grasps the word "dead" from Doris and introduces his paranoia: "I knew a man once did a girl in--" ¹³ The rest attempt to stall Sweeney but Snow encourages him. Sweeney is willing but he is aware of the gap: "I gotta use words when I talk to you" ¹⁴. He tells his story in the style which most suits his audience and mesmerizes them until they protest:

When you're alone in the middle of the night and
 you wake in a sweat and a hell of a fright
 When you're alone in the middle of the bed and
 you wake like someone hit you in the head
 You've had a cream of a nightmare dream and
 you've got the hoo-ha's coming to you.
 Hoo hoo hoo
 You dreamt you waked up at seven o'clock and it's
 foggy and it's damp and it's dawn and it's dark
 And you wait for a knock and the turning of a lock
 for you know the hangman's waiting for you.
 And perhaps you're dead
 Hoo ha ha
 Hoo ha ha
 Hoo
 Hoo
 Hoo
 KNOCK KNOCK KNOCK
 KNOCK KNOCK KNOCK
 KNOCK
 KNOCK
 KNOCK 15

They are not aware of the severity their words hold for Sweeney, nor of the significance of the knocks on the door. Sweeney is left in a state of terror.

The two levels in the play establish its schizophrenic environment. The audience is forced to assimilate several realities. Sweeney oscillates from one world to the next: he is at one time humorous, at another deadly serious. His fantasies concerning the "cannibal isle" may or may not be fantasies for him. He is a murderer apart from the story he tells. The murder is the distance between him and the other characters. It is not merely the distance created by relative intelligence; it is the gap between two worlds. The martyrdom is the necessity of the lesser characters. They are integral parts of Sweeney's environment. He is forced to include them even if he cannot make them understand. This type of martyrdom is discussed by Reilly in The Cocktail Party and concerns the difference between Celia's death and the Chaymberlaynes' party. Sweeney, though he fears the vulnerability of his vision (the knocks on the door), represents that unique kind of schizophrenic who appears so often in our century's literature. He is the man who sees a different world, a better reality, and desires that others see it too. He is like Harry Haller in Steppenwolf, Ken Kesey in The Electric Kool-Aid Acid Test, and J. Randle McMurphy in One Flew Over the Cuckoo's Nest. The martyrdom of his situation is the apparently blank wall he confronts when he immerses himself in a world of normal, visionless people. The agony of his journey is the flexibility he must sustain when he faces this wall. At times he must appear normal in order to be believable. In this play Sweeney is not purged of the fears. He is not a completely successful "tiger".

The schizophrenic pattern in this play is further exploited in The Family Reunion. There is a difference, however, between the plays and it is Agatha in The Family Reunion who points to the nature of this difference:

What we have written is not a story of detection,
Of crime and punishment, but of sin and expiation. 16

CHAPTER IV

HARRY

Can't you see them? You don't see them, but I see them,
And they see me.¹

Eliot found it convenient to embody both Sweeney's and Harry's neuroses within the framework of the Orestes myth. The myth serves as the archetypal purgation in the play and as the work's highest level. We have already discussed Jung's observations concerning the relationship between myth and schizophrenia. Myth is often the boundary of the schizophrenic's world.

The setting of the play is Wishwood: an appropriate name for the neutral territory in which two worlds mingle. It is an ambiguous territory whose landscape is surrealistically subjunctive, the landscape of the pilgrim: Harry can triumph if he realizes the necessity of purgation. It is a metaphor for the wood of the Choephoroi and Orestes' place of judgement. Both D.E. Jones, The Plays of T.S. Eliot, and Carol H. Smith, T.S. Eliot's Dramatic Theory and Practice, agree that this play has a fundamentally Christian message. Jones sees the "Monchensey curse" as the curse of original sin and the Eumenides as the instruments of divine grace.² Smith finds that the problem in this play is identical to the one in Sweeney Agonistes: it is a problem of "spiritual election"³. She attributes the difference between the plays to Sweeney's inability to move beyond the terror of knowledge and Harry's success in finding love as the satisfac-

tion of his election. Harry goes one step farther than Sweeney. The play begins with his paranoia and the guilt of murder, but the body of the play concerns itself with Harry's purgation and subsequent salvation. The purgation is climaxed by Harry's decision to become a missionary. It seems that love, administered and revealed by the counselling of Agatha, enables Harry to reach the highest point of schizophrenic awareness; Huxley's "mystical experience", or the realization that his alienation is actually an 'election' and not a stigma which bespeaks insanity.

Harry is a more complete character than is Sweeney. We discover much concerning Harry's past and present and can therefore analyse his schizophrenia with more accuracy. I realize that this particular play is very complex. There are subtle relationships between its movement and the Orestes myth; there are also unique relationships between the different characters. Because I am dealing primarily with Harry, my treatment of the play will be incomplete.

From what one learns of Harry in the beginning of the play, one can recognize symptoms of the "catatonic" schizophrenic. He is suffering from a paralysis of will; intellectually in his denial of the past and his refusal to permit the future, and physically in the stasis he invites by returning to Wishwood:

The sudden solitude in a crowded desert
 In a thick smoke, many creatures moving
 Without direction, for no direction
 Leads anywhere but round and round in that vapour--
 Without purpose, and without principle of conduct
 In flickering intervals of light and darkness;
 The partial anaesthesia of suffering without feeling. 4

I had only just noticed that this room is quite unchanged:
 The same hangings....the same pictures....even the table,
 The chairs, the sofa....all in the same positions.
 I was looking to see if anything was changed,
 But, if so, I can't find it. 5

His paranoia which arises from the distance between him and
 his family is in abundant proof:

If you knew how you looked, when I saw you through the
 window!
 Do you like to be stared at by eyes through a window? 6

Time and time and time, and change, no change!
 You all of you try to talk as if nothing had happened,
 And yet you are talking of nothing else. Why not get
 to the point
 Or if you want to pretend that I am another person--
 A person that you have conspired to invent, please do so
 In my absence. I shall be less embarrassing to you. 7

You are all people
 To whom nothing has happened, at most a continual impact
 Of external events. You have gone through life in sleep,
 Never woken to the nightmare. I tell you life would be
 unendurable
 If you were wide awake. You do not know
 The noxious smell untraceable in the drain 8

Harry is conscious of his separation. He is also terrified
 by the higher order it implies.

It is comparatively easy to trace his "consistent
 route towards alienation". He sums it up himself in this
 speech to Agatha:

At the beginning, eight years ago,
 I felt, at first, that sense of separation,
 Of isolation unredeemable, irrevocable--
 It's eternal, or gives a knowledge of eternity,
 Because it feels eternal while it lasts. That is one
 hell.
 Then the numbness came to cover it--that is another--
 That was the second hell of not being there,
 The degradation of being parted from my self,
 From the self which persisted only as an eye, seeing.
 All this last year, I could not fit myself together:
 When I was inside the old dream, I felt all the same
 emotion
 Or lack of emotion, as before: the same loathing

Diffused, I not a person, in a world not of persons
 But only of contaminated presences.
 And then I had no horror of my action,
 I only felt the repetition of it
 Over and over. When I was outside,
 I could associate nothing of it with myself,
 Though nothing else was real. I thought foolishly
 That when I got back to Wishwood, as I had left it,
 Everything would fall into place. But they prevent it.
 I still have to find out what their meaning is.
 Here I have been finding
 A misery long forgotten, and a new torture,
 The shadow of something behind our meagre childhood,
 Some origin of wretchedness. 9

It is the confession of a patient to his analyst. And, as we shall see later, Agatha serves as the psychologist in the play. Harry eventually understands that the "origin of wretchedness" is the perverted family dream--a dream which has been fulfilled in him and is real for him. It must be purged. The dream is the Monchensey Curse. The dream itself is divided into two forces. Harry's father wished to murder Amy but could not. Amy wanted to kill Harry's wife but could not and can only will it through her son. Unconsciously, Harry inherits these wishes from his parents. He is moved to violence and does not understand the force which drives him. He subconsciously wants to murder his mother because she killed the memory and presence of his father--this force coming from his father. And he is driven to eliminate his own marital partner--a desire he inherits from his mother. The result is that he is suspended in a whirlpool of death wishes and is incapable of functioning:

The autumn came too soon, not soon enough.
 The rain and wind had not shaken your father
 Awake yet. I found him thinking
 How to get rid of your mother. What simple plots!
 He was not suited to the role of murderer. 10

I believed that Cousin Amy--
I almost believed it--had killed her by willing.¹¹

But he seemed very anxious about my lady.
Tried to keep her in when the weather was rough,
Didn't like to see her lean over the rail.
He was in a rare fright, once or twice.
But you know, it was just my opinion, Sir,
That his lordship is rather psychic, as they say.¹²

The guilt of the fulfilled dream is too much for Harry. He exists in his own world of hallucinations: a world which denies legitimate communication. It is the vacuum of the martyr or of the hero of Yeats' Purgatory.

We are given much concerning the psychogenesis of Harry's condition. Most of the information comes to us through Agatha. Harry's childhood was spent in a divided environment: the marital schism is so great that his father eventually withdraws. The loss of his father forces Harry into a powerful schizophrenogenic relationship with his mother:

What about my mother?
Everything has always been referred back to mother.
When we were children, before we went to school,
The rule of conduct was simply pleasing mother;
Misconduct was simply being unkind to mother;¹³

That was why
We all felt like failures, before we had begun.
When we came back, for the school holidays,
They were not holidays, but simply a time
In which we were supposed to make up to mother
For all the weeks during which she had not seen us.¹⁴

Mother

Never punished us, but made us feel guilty.
I think that the things that are taken for granted
At home, make a deeper impression upon children
Than what they are told.¹⁵

Amy attempts to shape Harry's life. He is aware that from the beginning there was a "design"¹⁶ for him. She has created a dance for Harry, and it is the difference between the necessity of freedom and the in-

evitability of form, which sparks Harry's double existence.

In speaking to Mary of his secret childhood hiding place, the "wilderness", he reveals the double nature of his younger years at Wishwood:

MARY.

They never found the secret.

HARRY.

Not then. But later, coming back from school
For the holidays, after the formal reception
And the family festivities, I made my escape
As soon as I could, and slipped down to the river
To find the old hiding place. The wilderness was
gone,

The tree had been felled, and a neat summer-house
Had been erected, "to please the children".

It's absurd that one's only memory of freedom
Should be a hollow tree in a wood by the river. 17

Another aspect of the design that initiates Harry's schizophrenia is larger than his mother's power but incorporates her relationship with his father. This is what Jones calls the "Monchensey Curse" or the unfulfilled murder wish of Harry's father. It is the desire to free oneself through violence. Harry repeats or relives this curse in the death of his own wife. He is released from it when he murders his mother by non-violence and by love. The circle completes itself when Harry recognizes the "bright angels" for what they are. He knows he has a life of his own, now, and in his commitment to it, he forces Amy to see that she was wrong. His departure completes the family curse and releases everyone from it in Amy's death. Because of her inordinate possessiveness she, in effect, administers her own husband's murder-wish. Through Harry's journey the family is purged of its schizophrenic "wretchedness"; both parents are dead

to the family and new directions are possible. And yet Harry's action is not the violent, clumsy murder which had obsessed his father. It is an act of love. He imposes his own vision on the family. He assumes the role of the missionary.

In Laing's analysis of schizophrenia he mentions certain anxieties from which the patient suffers. During the course of the play Harry's actions give evidence of some of these anxieties.

In the fear of "engulfment" the individual dreads "relatedness as such, with anyone or anything, or, indeed, even with himself."¹⁸ Harry fears any relationship with Wishwood and its inhabitants. He is afraid that what he sees through the window will destroy his own painful yet intense reality:

If you knew how you looked, when I saw you through the window!

Do you like to be stared at by eyes through a window?¹⁹

He fears himself as well because he knows that what he sees within himself might equally destroy him:

I am going. Oh, why, now? Come out!
Come out! Where are you? Let me see you,
Since I know you are there, I know you are spying on me.
Why do you play with me, why do you let me go,
Only to surround me?
I always see their claws distended 20

Having nothing to relate to, either within or without, Harry is left suspended between two worlds and can only be reached by people who can understand the symbolic third world he inhabits. Mary is one because she suffers from the same sickness and has been "waiting" for release. Agatha is the

second and most important for she brings to Harry the calm of a wise audience and of the psychologist. She says to Harry:

What is in your mind Harry?
 I can guess about the past and what you mean about the future;
 But a present is missing, needed to connect them.
 You may be afraid that I would not understand you,
 You may also be afraid of being understood,
 Try not to regard it as an explanation. ²¹

Agatha serves as the window through which Harry sees Wish-wood and himself; she is also a window for the chorus. They begin to understand Harry through her.

Laing's third schizophrenic anxiety is the fear of "petrification". Harry is afraid of being turned into stone and in reaction he turns others into stone. The eyes of the eumenides transfix Harry: he is immobile to their gaze. On the other hand he chooses to reify Mary and the chorus:

They were here, I tell you. They are here.
 Are you so imperceptive, have you such dull senses
 That you could not see them? If I had realized
 That you were so obtuse, I would not have listened
 To your nonsense. Can't you help me?
 You're of no use to me. ²²

You are all people
 To whom nothing has happened, at most a continual
 impact
 Of external events. You have gone through life in sleep
 Never woken to the nightmare. ²³

It is only Agatha who reaches Harry, who forces him to see the difference between form and freedom, the dance and the dancer. In the following excerpt Harry discovers love: a discovery which releases him from his private life and the family curse which Agatha suggests has become his consciousness:

I did not want to kill you!
 You to be killed! What were you then? Only a thing
 called "life"--
 Something that should have been mine, as I felt then.
 Most people would not have felt that compunction
 If they felt no other. But I wanted you!
 If that had happened, I knew I should have carried
 Death in life, death through lifetime, death in my
 womb.
 I felt that you were in some way mine!
 And that in any case I should have no other child.

HARRY.

And have me. That is the way things happen.
 Everything is true in a different sense,
 A sense that would have seemed meaningless before.
 Everything tends towards reconciliation
 As the stone falls, as the tree falls. And in the end
 That is the completion which at the beginning
 Would have seemed the ruin.
 Perhaps my life has only been a dream
 Dreamt through me by the minds of others. Perhaps
 I only dreamt I pushed her.

AGATHA.

So I had supposed. What of it?
 What we have written is not a story of detection,
 Of crime and punishment, but of sin and expiation.
 It is possible that you have not known what sin
 You shall expiate, or whose, or why. It is certain
 That the knowledge of it must precede the expiation.
 It is possible that sin may strain and struggle
 In its dark instinctive birth, to come to consciousness
 And so find expurgation. It is possible
 You are the consciousness of your unhappy family,
 Its bird sent flying through the purgatorial flame.
 Indeed it is possible. You may learn hereafter,
 Moving alone through flames of ice, chosen
 To resolve the enchantment under which we suffer.

HARRY.

Look, I do not know why,
 I feel happy for a moment, as if I had come home.
 It is quite irrational, but now
 I feel quite happy, as if happiness
 Did not consist in getting what one wanted
 Or in getting rid of what can't be got rid of
 But in a different vision. This is like an end. 24

Harry accepts his election and realizes that the subject and

the object are one. He is close to Laing's discovery in

The Bird of Paradise:

The Life I am trying to grasp is the me that is trying to grasp it. ²⁵

Harry's schizophrenia is now a positive condition; he journeys outwards into the world as a missionary:

I must follow the bright angels. ²⁶

If there is a weakness in the play it is this; though Eliot's schizophrenic subject, Harry, can eventually transcend the paradox of his situation, the schizophrenic object, the chorus, cannot or do not achieve a similar awareness. They are left alienated as Harry was:

We do not like to look out of the same window, and see quite a different landscape.

We do not like to climb a stair, and find that it takes us down.

We do not like to walk out of a door, and find ourselves back in the same room.

....

And what are we, and what are we doing?

To each and all of these questions

There is no conceivable answer.

We have suffered far more than a personal loss--

We have lost our way in the dark. ²⁷

Eliot's subject and object do not seem one and the criticism may be made that the "immediate experience" of the play is unfulfilled. It is this same conscious caste system regarding awareness which shapes the plot of Murder in the Cathedral. Only the elect can achieve the "shantih" of the missionary or the saint. But this is, in fact, a Christian message and a modern Christian problem. It parallels not only the hierarchical nature of the Catholic and Anglican Church but of the "mystical body" as well. It is a problem which Eliot attempts to solve in his psychological-religious comedy: The Cocktail Party.

CHAPTER V

THE COCKTAIL PARTY

The Cocktail Party requires the two levels of characterization which mark Sweeney Agonistes and The Family Reunion. Whereas the second level is part of the problem in these earlier plays, it is part of the solution in this play. Eliot attempts to solve the paradox of the individual in the community. There are two routes which lead to illumination: one exists in the human condition, and the other is the way of the saint. Both are necessary. The subject-figure of the play, Celia, is united with the object-figures, the Chamberlaynes. Although they differ in nature, the "cocktail party" of the Chamberlaynes and Celia's crucifixion merge into one spiritual act.

In this play psychology is the catalyst in the action. Psychology and religion fuse in the neutrality of the modern guardian angel. The modern guide is the psychologist-angel. The patients in the play are pilgrims who suffer different levels of personality and religious disintegration. The solutions are not exclusively psychological. The guardians are not merely scientists of the mind. They are a new phenomenon, secular Eumenides.

The momentum of this play is achieved by skillful handling of contemporary poetic dialogue and mystery. The drawing room comedy is one level of the play, a superficial level yet one which is united with the deep level. The pur-

pose of the play is to analyse sacrifice, suffering and illumination; this analysis is the deep level. The two levels are united by the mythical nature of the guardians. As the Greek play Alcestis requires the presence of a demi-god, Heracles, to initiate the solutions, so this play requires forces which transcend and surround the environments of the players. The guardians are angels who maintain the link between two worlds and the choice between two roads to fulfillment.¹ Reilly, the active guardian, is the one eyed seer: he makes no value judgement on the type of sacrifice one chooses. There are different routes, corresponding to the drawing room and the deep level, but only one intensity. He serves as the "evangelist", the "interpreter", the guide for wayward pilgrims. At this point it might be useful to consider the nature of this trinity through which all the action of the play flows. In The Waste Land the "young man carbuncular" is the "expected guest". Tiresias, because he is the witness and, in a sense, the sufferer, can be considered the unidentified guest in the scene: though he does not take part he is the omniscient witness. The significance of Tiresias in The Waste Land is that he most perfectly represents humanity searching. Though he is sexless, he is all sexes. Though he is blind, he sees everything. He is the favorite of the gods --Polyphemus--and the link between the burned out world of lust and the possible regeneration of that world: at the end of the poem he is the prophet.² Though Reilly resembles the Heracles of Euripides' play, he is also Tiresias. He is not burdened with the double vision

--the schizophrenic dualism--of normal people. He is a symbol of unity. Like God his nature is threefold; he has two extensions: Julia and Alex. Julia represents the Apollonian nature of Christ's redemptive act. She exerts force, as does the Holy Spirit in the Christian Trinity, and moves in "mysterious ways". Alex, on the other hand, is the cannibal, the cook: another manifestation of Christ the "tiger". He is always everywhere and has connections even in Hollywood. It is as if Sweeney has finally won a commission in the redemptive corps.

The journeys which lead to illumination are initiated in every case by an acknowledgment of alienation: an acknowledgment of participation in the schizophrenic community. The play attempts to stimulate respect, much as Laing does, for the schizophrenic voyageur. In discussing his concept of the Christian Community Eliot says:

I should speak of a greater spiritual consciousness, which is not asking that everybody should rise to the same conscious level, but that everybody should have some awareness of the depths of spiritual development and some appreciation and respect for those more exceptional people who can proceed further in spiritual knowledge than most of us can. ³

In Celia Eliot creates one of these "more exceptional people". She travels through a horrifying landscape towards illumination. Some critics feel that Eliot is saying that Celia's journey is "better" than the other journeys in the play.⁴ I think not. In this play Eliot is attempting to solve a problem which existed for him in Murder in the Cathedral and The Family Reunion: in both of these works the chorus suffers

vicarious purgation and redemption through the martyrdom or illumination of the central hero. In The Cocktail Party each character has his own "burden" and his own journey to suffer.

The play is cyclical. It begins and ends with the Chamberlaynes' party. The tone at one level of the play is established by the lightheartedness of Julia's speeches. The play appears to be a straightforward comedy of errors. The first deep or significant point in the dialogue is Julia's mention of "that one" as she comments on the feeble-minded brother who appears in Alex' tale. He is "the only man I ever met who could hear the cry of bats."⁵ Celia is interested and sceptical. Julia warns her:

My darling Celia,
You needn't be so sceptical. I stayed there once
At their castle in the North. How he suffered!
They had to find an island for him
Where there were no bats.⁶

After hearing of Lavinia's suspicious absence the audience is accosted by the smug omniscience of the sinister "unidentified guest" in his talk to Edward. The word "stranger" is introduced: "to approach the stranger/ is to invite the unexpected".⁷ In Reilly's speech to Edward in which he tells him "You no longer feel quite human"⁸, there is a striking parallel between Edward and the earliest of Eliot's heroes: J. Alfred Prufrock. Edward, too, is suffering from what he understands to be a split personality: the person he thinks he is and the object Lavinia has made of him. Reilly surrounds Edward's problem:

Resign yourself to be the fool you are. . . . 9
That's the best advice that I can give you.

Edward is advised to wait. In this situation he shares the endurance of Mary and the Chorus in The Family Reunion. He repeats the cry of the latter:

And what is the use of all your analysis
If I am to remain always lost in the dark?¹⁰

Edward is blind. Reilly sees through a single eye.

The first act establishes an intricate set of love triangles: Edward and Peter love Celia but Lavinia loves Peter. There are two advantages to the use of this device. First, it arises from and facilitates a comedy of errors, assisting the first level of the play. Second, it provides for a schizophrenic pattern in characterization. Celia, in a symbolic way, becomes the alter-ego of Lavinia. They pursue illumination under the protection of Julia. Similarly, Peter is the alter-ego of Edward. They suffer under the watchful eye of Alex. The one couple, as does the chorus in The Family Reunion, remains static to work out its salvation in the 'chamber'; the other moves away and to division in ultimate sacrifice in two barbaric situations: Kinkanja and Hollywood.

Act Two of the play is the union of psychology and religion. After extensive psychological questioning Reilly addresses his departing patient(s): "Go in Peace. And work out your salvation with diligence."¹¹ The act becomes a fusion of two rituals: that of the "couch" and that of the "confessional". I will explore this in greater detail later.

Act Three serves as an analysis of this community of souls: a progress report if you like. Each member acts

and suffers. Life is seen as a continual test. In the suspense of the test is found the joy of the Christian's journey towards illumination: the "beatific vision". Eliot has made extensive use of St. Paul and Heraclitus in arriving at this Christian view of life.¹²

CHAPTER VI

THE CHAMBERLAYNES

The play begins in much the same manner as does King Lear. There is a fundamental perversion or deviation which initiates the plot. The egg has been cracked. The unit of Edward and Lavinia's marriage has disintegrated. There is a marital schism. There is now not merely the schizophrenic nature of the normal marital union, but the paradox of simultaneous dissolution and permanence.¹

The play concentrates on Edward first. The Unidentified Guest recognizes Edward's problem. Edward is an alienated man. Like King Lear he has become witless in the wake of Lavinia's disappearance: he is blind ("and what is the use of all your analysis/ if I am to remain always lost in the dark?"²); he does not hear (witness the repetitious query concerning the Unidentified Guest's drink of gin); and, like the Fisher King, he desires a kind of social ritual which will make him overcome his misery:

This is not what I expected.
I only wanted to relieve my mind
By telling someone what I'd been concealing.³

The Unidentified Guest's first analysis is very telling. Edward has lost his personality. Through a process of "engulfment" he has been reduced to an object, reified by Lavinia:

There's a loss of personality;
Or rather, you've lost touch with the person
You thought you were. You no longer feel quite human.
You're suddenly reduced to the status of an object--
A living object, but no longer a person.

It's always happening, because one is an object
 As well as a person. But we forget about it
 As quickly as we can. When you've dressed for a party
 And are going downstairs, with everything about you
 Arranged to support you in the role you have chosen,
 Then sometimes, when you come to the bottom step
 There is one step more than your feet expected
 And you come down with a jolt. Just for a moment
 You have the experience of being an object,
 At the mercy of the malevolent staircase.⁴

Edward is categorized by Reilly as a "fool" whose only hope
 is to wait, to endure:

You are nothing but a set
 Of obsolete responses. The one thing to do
 Is to do nothing. Wait.

EDWARD.

Wait!

But waiting is the one thing impossible.
 Besides, don't you see that it makes me ridiculous?

UNIDENTIFIED GUEST.

It will do you no harm to find yourself ridiculous.
 Resign yourself to be the fool you are.
 That's the best advice that I can give you.⁵

In the subsequent section of the play Edward is
 visited by what seems to be a stream of aggravating ghosts.
 He wants to be alone, like Scrooge, in order to despair his
 loneliness. His final order is: "Please shut the door after
 you, so that it latches."⁶ He is like Sweeney: he is afraid;
 he does not know whether he has been murdered or if he has
 committed murder.

Edward's ghosts all appear to be fools like himself:
 Julia, for her absentmindedness; Alex for his eccentric de-
 votion to Edward; and finally Peter condemned to this role
 by Edward himself;⁷

There's no memory you can wrap in camphor
 But the moths will get in. So you want to see Celia.
 I don't know why I should be taking all this trouble
 To protect you from the fool you are.⁸

The presence of the fools establishes the schizophrenic community of the play. A man is considered a fool when he is tampering with more than one reality at a time. The consequence is incongruity. The juxtaposition of the different realities and the fools who enforce them contributes to the comedy of the play.

As I have mentioned earlier, "reification" is an important term in Laing's study of schizophrenia. It works in two ways: one schizophrenic will reduce everything in his environment to a "thing" in order to seal himself from their influence; the second schizophrenic will either fear being "turned into stone" or will lose his personality because he sees himself a victim of this process. The first problem is Lavinia's; the second, Edward's. Eliot discusses this problem as he sees it in marriage:

It is human, when we do not understand another human being, and cannot ignore him, to exert an unconscious pressure on that person to turn him into something we can understand: many husbands and wives exert this pressure on each other. The effect on the person so influenced is liable to be the repression and distortion, rather than the improvement, of the personality; and no man is good enough to have the right to make another over in his own image. ⁹

Edward refers to this process in his explanations to Celia:

I see that my life was determined long ago
And that the struggle to escape from it
Is only a make-believe, a pretence
That what is, is not, or could be changed. ¹⁰

His life has been the one which Lavinia chose:

You say you were trying to "encourage" me:
Then why did you always make me feel insignificant?
I may not have known what life I wanted,
But it wasn't the life you chose for me.
You wanted your husband to be successful,

You wanted me to supply a public background
For your kind of public life. 11

One of the most infuriating things about you
Has always been your perfect assurance
That you understood me better than I understood myself. 12

Lavinia has assumed this aggressive role towards
Edward because she feared for the existence of her personal-
ity. She had to make an object of Edward or he might have
destroyed her:

And the most infuriating thing about you
Has always been your placid assumption
That I wasn't worth the trouble of understanding. 13

She has realized in her plight that the death of her personal-
ity is a prerequisite for the life of Edward's: 14

I thought that there might be some way out for you
If I went away. I thought that if I died
To you, I who had only been a ghost to you,
You might be able to find the road back
To a time when you were real--for you must have been real
At some time or other. 15

For Edward, however, it has been too long. Reality is for
him the hell of what he thinks is his denied real self;
fantasy is the 'real' world of cocktail parties he is forced
to live in:

There was a door
And I could not open it. I could not touch the handle.
Why could I not walk out of my prison?
What is hell? Hell is oneself,
Hell is alone, the other figures in it
Merely projections. There is nothing to escape from
And nothing to escape to. One is always alone. 16

Lavinia is worried: "I think you're on the edge of a ner-
vous breakdown!" 17

When Edward submits himself to Reilly's analysis in
Act Two he begins by admitting, quite sincerely, "I have
ceased to believe in my own personality." 18 He is "obses-

sed by the thought of my own insignificance." ¹⁹ He admits that his own reality depends upon Lavinia's definition of it: an impossible weight to bear:

We had not been alone again for fifteen minutes
 Before I felt, and still more acutely--
 Indeed, acutely, perhaps, for the first time,
 The whole oppression, the unreality
 Of the role she had always imposed upon me
 With the obstinate, unconscious, sub-human strength
 That some women have. Without her, it was vacancy.
 When I thought she had left me, I began to dissolve,
 To cease to exist. That was what she had done to me!
 I cannot live with her--that is now intolerable;
 I cannot live without her, for she has made me incapable
 Of having any existence of my own. ²⁰

He thinks that isolation in a sanatorium will give him a chance to recreate himself. Reilly dismisses this cure and calls in Lavinia. He forces the couple to confront each other, a meeting which will give them the key to salvation. Reilly reveals to them the bond that will hold them together on their journey:

And now you begin to see, I hope,
 How much you have in common. The same isolation.
 A man who finds himself incapable of loving ²¹
 And a woman who finds that no man can love her.

See it rather as the bond which holds you together.
 While still in a state of unenlightenment,
You could always say: "he could not love any woman";
You could always say: "no man could love her."
 You could accuse each other of your own faults,
 And so avoid understanding each other.
 Now, you have only to reverse the propositions
 And put them together. ²²

They decide to "make the best of a bad job". Surely it is at this point in the play (as lighthearted as their struggle might seem in comparison to Celia's) that one can respect the immensity of the responsibility Lavinia and Edward have to each other. They must cultivate each other's real selves,

eliminating from their lives the false romantic selves they had constructed in order to survive. Hence, the uncomplicated dissolution of the love triangles. Edward and Lavinia have been inspired by this secular priest, have gazed upon the one eye, the monstrance, and received benediction: "Go in peace. And work out your salvation with diligence."²³ The levels of unreality in their relationship will be sacrificed in a battle for the sanity of their union. It is a serious struggle--certainly as difficult in its odds as Celia's journey:

What have they to go back to?
 To the stale food mouldering in the larder,
 The stale thoughts mouldering in their minds.
 Each unable to disguise his own meanness
 From himself, because it is known to the other.
 It's not the knowledge of the mutual treachery
 But the knowledge that the other understands the motive--
 Mirror to mirror, reflecting vanity.
 I have taken a great risk. ²⁴

And yet there is hope. Julia says:

Very well then. We must take the risk.
 All we could do was to give them the chance.
 And now, when they are stripped naked to their souls
 And can choose, whether to put on proper costumes
 Or huddle quickly into new disguises,
 They have, for the first time, somewhere to start from.
 Oh, of course, they might just murder each other! ²⁵
 But I don't think they will do that. We shall see.

Edward and Lavinia are undertaking a perilous journey together. They must accept the basic schizophrenia of their union and refuse to complicate it further by dividing their individual personalities as well. If they succeed they might become, to the Christian community, the hero that Tiresias is: that united force, representing the original split in human nature (man and woman), that anticipates re-

generation in a wasted environment. Loye might replace lust.

CHAPTER VII

CELIA

In The Cocktail Party Celia embodies earlier concepts Eliot had constructed concerning the journeying mystic.¹ She is advised by the psychologist-angel to become a missionary and ultimately a martyr, murdered by a parasitic world which gleans her message in her death. Celia, as her name implies, is heaven's message. The juxtaposition of Celia crucified and the ant hill is indicative of the relationship between martyr and society. The martyr is the schizophrenic voyageur: he depends upon his 'other' reality for his purpose. Celia's interpretation of reality challenges that of the world.

But first I must tell you
That I should really like to think there's something
wrong with me--
Because, if there isn't, then there's something wrong,
Or at least, very different from what it seemed to be,
With the world itself--and that's much more frightening!
That would be terrible. So I'd rather believe
There is something wrong with me, that could be put right.
I'd do anything you told me, to get back to normality.

REILLY.
We must find out about you, before we decide
What is normality.²

Like Reilly, R.D. Laing is suspicious of tight-bound theories of normality:

We are all murderers and prostitutes - no matter to what culture, society, class, nation one belongs, no matter how normal, moral or mature one takes oneself to be. Humanity is estranged from its authentic possibilities. This basic vision prevents us from taking any unequivocal view of the sanity of common sense, or of the madness of the so-called madman.³

Modern society clamps a straightjacket of conformity on every child that's born. In the process man's potentialities are devastated and the terms "sanity" and "madness" become ambiguous. The schizophrenic may simply be someone who has been unable to suppress his normal instincts and conform to an abnormal society.⁴

Celia approaches her problem honestly in her discussion with Reilly in Act Two. There are two reasons, she believes, for her abnormality. The first is:

An awareness of solitude.
 But that sounds so flat. I don't mean simply
 That there's been a crash: though indeed there has been.

 No. I mean that what has happened has made me aware
 That I've always been alone. That one is always alone.
 Not simply the ending of one relationship,
 Not even simply finding that it never existed--
 But a revelation about my relationship
 With everybody. Do you know--
 It no longer seems worthwhile to speak to anyone!⁵

In contrast to Edward, she depends upon no one for the definition she has of herself. Laing speaks of this sense of "separateness" in the schizophrenic:

The individual [schizophrenic] in the ordinary circumstances of living may feel more unreal than real; in a literal sense more dead than alive; precariously differentiated from the rest of the world, so that his identity and autonomy are always in question....The whole "physiognomy" of his world will be correspondingly different from that of the individual whose sense of self is securely established in its health and validity. Relatedness to other persons will be seen to have a radically different significance and function. To anticipate, we can say that in the individual whose own being is secure in this primary experiential sense, relatedness with others is potentially gratifying; whereas the ontologically insecure person is preoccupied with preserving rather than gratifying himself.⁶

Celia, anticipating the words of Laing, is "arguing in order to preserve my existence."⁷

The second reason for Celia's alienation is a profound "sense of sin":

It sounds ridiculous - but the only word for it
That I can find, is a sense of sin.

.....
It's not the feeling of anything I've ever done,
Which I might get away from, or of anything in me
I could get rid of--but of emptiness, of failure
Towards someone, or something, outside of myself;
And I feel I must....atone--is that the word? ⁸

Her need to "atone" is inextricably bound to the nature of her alienation. Her guilt reflects the cosmic guilt which made Christ's redemptive act necessary. The sins of the world can be absolved in the intensity of one perceptive sacrifice. As Eliot points out, Celia's guilt has nothing to do with morality, or a violation against man's order.⁹ It is much larger than that. The persistence of guilt in Celia parallels the intrusive force which the "Monchensey Curse" has on Harry. In a symbolic way it represents the guilt of fallen man: original sin. She has been elected as an instrument of purgation.

Reilly senses the purity and the sanity of Celia's schizophrenia. He could do two things for her. The first would involve a diminishing of the distance between herself and society:

I can reconcile you to the human condition,
The condition to which some who have gone as far as you
Have succeeded in returning. They may remember
The vision they have had, but they cease to regret it,
Maintain themselves by the common routine,
Learn to avoid excessive expectation,
Become tolerant of themselves and others,
Giving and taking, in the usual actions,
What there is to give and take. ¹⁰

This was the solution for the Chamberlaynes. They required a communal cure because their existence was fundamentally communal. Each depended upon the other for a definition of

of personality. And as Reilly says, "In a world of luxury/
violence, stupidity, greed....it is a good life."¹¹ But
Celia does not depend upon a communal situation;

In fact, I think it would really be dishonest for me,
now, to try to make a life with anybody!¹²

Reilly advises the second way: the way of the saint:

The second is unknown, and so requires faith -
The kind of faith that issues from despair.
The destination cannot be described;
You will know very little until you get there;
You will journey blind. But the way leads towards pos-
session
Of what you have sought for in the wrong place.

CELIA.

That sounds like what I want. But what is my duty?

REILLY.

Whichever way you choose will prescribe its own duty.

CELIA.

Which way is better?

REILLY.

Neither way is better.

Both ways are necessary. It is also necessary
To make a choice between them.

CELIA.

Then I choose the second.

REILLY.

It is a terrifying journey.¹³

Celia chooses this journey. It is a sacred election to
which she responds. Laing speaks of it in more secular
terms:

The process of entering into the other world from this
world, and returning to this world from the other
world, is as natural as death and giving birth or
being born. But in our present world, that is both so
terrified and so unconscious of the other world, it is
not surprising that when "reality", the fabric of this
world, bursts, and a person enters the other world, he
is completely lost and terrified, and meets only incom-
prehension in others.

Some people wittingly, some people unwittingly, enter or are thrown into more or less total inner space and time....Immersion in inner space and time tends to be regarded as anti-social withdrawal, a deviancy, invalid, pathological per se, in some sense discreditableSometimes, having gone through the looking glass, through the eye of a needle, the territory is recognized as one's lost home. ¹⁴

Laing divides the world of experience into two worlds: the inner and the outer. The Chamberlaynes explore and suffer outer space. Celia is elected and chooses to explore inner space. This is the nature of her redemptive sacrifice. It has been her destiny (note the effective use of the "doppelganger" image):

"Ere Babylon was dust
The magus Zoroaster, my dead child,
Met his own image walking in the garden.
That apparition, sole of men, he saw.
For know there are two worlds of life and death:
One that which thou beholdest; but the other
is underneath the grave, where do inhabit
The shadows of all forms that think and live
Till death unite them and they part no more!"

When I first met Miss Coplestone, in this room,
I saw the image, standing behind her chair,
Of a Celia Coplestone whose face showed the astonishment
Of the first five minutes after a violent death.
If this strains your credulity, Mrs. Chamberlayne,
I ask you only to entertain the suggestion
That a sudden intuition, in certain minds,
May tend to express itself at once in a picture.
That happens to me sometimes. So it was obvious
That here was a woman under sentence of death.
That was her destiny. ¹⁵

In forming the character of Celia, Eliot has borrowed from tradition: Euripides' *Alcestis*, Shakespeare's Celia in As You Like It, and Jonson's Celia in Volpone. From these earlier characters Eliot has elemented certain virtues: the courage of *Alcestis* as she faces her terrifying journey; the flexibility of Shakespeare's Celia as she

wanders from the world of the court to the "golden" world of the Forest of Arden; and the heavenly purity and fortitude with which Jonson's Celia faces the mundane demands of a lecherous Volpone. He portrays a personality which is brave enough to descend to the underground of this century's unconscious, and powerful enough to affect a rejuvenating force on the environment she abandons. Edward begins to understand the significance of Celia's death:

But if this was right--if this was right for Celia--
There must be something else that is terribly wrong, 16
And the rest of us are somehow involved in the wrong.

Though Celia's action is individual and does not itself depend upon a communal situation, the effect of her death is, in fact, directly centered in the community. Because her struggle is a cosmic one, the results are far-reaching.

Celia's act, however, is not the single force in the community. It assists other efforts which are equally important. Julia draws the parallel:

Everyone makes a choice, of one kind or another,
And then must take the consequences. Celia chose
A way of which the consequence was Kinkanja.
Peter chose a way which leads him to Boltwell:
And he's got to go there
.
And now the consequence of the Chamberlaynes' choice
Is a cocktail party. They must be ready for it.
Their guests may be arriving at any moment. 17

The twofold resolution of the plot--the way of the saint and the way of the "human condition"--is enclosed in this final perception Edward has:

Oh it isn't much
That I understand yet! But Sir Henry has been saying,
I think, that every moment is a fresh beginning;
And Julia, that life is only keeping on; 18
And somehow, the two ideas seem to fit together.

CHAPTER VIII

THE GUARDIANS

.....

In The Family Reunion an ambivalent force moves Harry towards salvation. From Greek drama we know this force to be the "eumenides". For most of the play Harry resists them, considers them evil. At the end of the play he recognizes them to be "the bright angels" and pursues their direction.

.....

In The Cocktail Party this force has been altered. It exists as a triumvirate of power: Reilly, Julia and Alex. The same basic pattern, however, persists. In the beginning of the play they frustrate and annoy both characters and audience. But the depth of their power is eventually revealed. They, too, become the "bright angels": the guardians. The double-edged sword they wield is the perfect schizophrenic nature they possess. They exist in two worlds--or one world which encompasses two. They are, like Heracles, demigods. Part of the fluidity with which they move throughout these worlds depends upon their unique fusion of the serious and the ridiculous. They are "mad" characters. In Grover Smith's analysis of the play we find an appropriate statement:

Eliot in 1923 wrote a review called "The Beating of a Drum" where he discussed briefly the ritual source of the fools in Shakespeare's plays. He noted that the fool, at least in the role of wise but unheeded counselor (eg. in King Lear), derived from the ritual shaman or medicine man, who appears, for example, in the St. George play, the English equivalent of the Perseus

legend, as the doctor who revives the dead knight. That review supplied an interesting early forecast of The Cocktail Party. Sir Henry answers to the description both of fool and of doctor. His addiction to apparent nonsense in Act I belies the gravity of his role: he has figuratively the madness of prophecy.¹

In this play the new twist is this: though the purpose of this "trinity" is religious, its means is psychological. They are, as David Jones comments, "secular" eumenides:

The spiritual advisors, a role fulfilled in a rather sibylline way by Agatha in The Family Reunion, is now more naturalistically the psychiatrist, the modern secular counterpart.²

As the play progresses the 'guardians' are viewed from different perspectives. In the first act these characters are vital and comical; yet they aggravate Edward, Lavinia, Celia and Peter. They function as sinister furies. In his speech to Edward, Reilly refers to himself in negative terms (the underlining is mine):

But let me tell you, that to approach the stranger
Is to invite the unexpected, release a new force,
Or let the genie out of the bottle.
It is to start a train of events
Beyond your control.³

Reilly calls himself the "One Eyed Riley" when he bursts into song. In the quest for illumination Edward is blind, Reilly is gifted with a single eye, and Julia is forever losing her spectacles. In an essay on The Cocktail Party⁴ Denis Donaghue interprets this "play" on vision as a hierarchy of religious sight: Edward and Lavinia are blind; Julia is half-sighted, and Reilly has full vision. As I mentioned earlier I see Reilly operating on the same level as does Tiresias in The Waste Land. He has full uncompl-

cated vision because his sight is a fusion of the confusion of vision and the wisdom of blindness.⁵ He is favored with the single eye of Polyphemus. Julia and Alex exist as operative extensions of Reilly. They complete the three sides of the fullest geometrical figure, the triangle. They execute the wisdom of the one eye. Julia is comparable to the Holy Spirit and Alex to the Christ of the Christian Trinity. Throughout history "power" has often been attributed to a three-sided force: of wisdom, of spirit and of substance.⁶

The three "guardians" function as manipulators. When the other characters sense this power the angels are judged fallen angels and are associated with evil. As Celia and Edward discover the power of Reilly they respond as follows:

CELIA.

But why should that man want to bring her back--
Unless he is the Devil! I could believe he was.

EDWARD.

Because I asked him to.

CELIA.

Because you asked him to!
Then he must be the Devil! He must have bewitched you.
How did he persuade you to want her back?

A popping noise is heard from the kitchen

EDWARD.

What the devil's that?

Re-enter JULIA. . . . 7

In assessing Julia, Layinia arrives at a conclusion similar to Edward's involuntary remark and to Celia and Edward's opinion of Reilly:

But I'm puzzled by Julia. That woman is the devil. 8

And Julia repeatedly refers to Alex in rather murderous jokes:

My dear, I should have warned you;
Anything that Alex makes is absolutely deadly.
I could tell such tales of his poisoning people. 9

These psychologist-angels are sinister mysteries of control. By the end of the first act, however, Celia and Edward approach this power in a more positive way. The idea of the 'guardian' is hailed:

EDWARD.
Whom shall we drink to?

CELIA.
To the Guardians.

EDWARD.
To the Guardians?

CELIA.
To the Guardians. It was you who spoke of guardians.

They drink

It may be that even Julia is a guardian.
Perhaps she is my guardian. Give me the spectacles.
Good night, Edward. 10

The environment of Act One is one inhabited by ghosts and shadows of guilt. Because the humor arises from the three forces -- Reilly, Julia and Alex -- it only reinforces the surreal setting by juxtaposing philosophical statements with ridiculous situations and characters.

There are two landscapes in Act Two. The first is that of the mystic's journey; of "Ash Wednesday", or of Yeats' "The Tower". Our imagination is seized by visions of the journey: frightening shadows, great risks. Eliot builds the landscape of the odyssey:

ALEX.
The words for those who go upon a journey.

REILLY.
 Protector of travellers
 Bless the road.

ALEX.
 Watch over her in the desert.
 Watch over her in the mountain.
 Watch over her in the labyrinth.
 Watch over her in the quicksand.

JULIA.
 Protect her from the Voices.
 Protect her from the Visions
 Protect her in the tumult.
 Protect her in the silence. 11

It is also the landscape of religious ritual: of the Benediction and the Litany.

The second landscape in this act is the setting of the psychiatrists's office--his secretary, his desk and his consultants. Much of Eliot's treatment of the psychiatrist in this act is a mocking of some modern psychotherapeutic techniques. In violation of the cliché, Reilly refuses to entertain Edward's comments about his childhood:

You see, your memories of childhood -
 I mean, in your present state of mind -
 Would be largely fictitious; and as for your dreams,
 You would produce amazing dreams, to oblige me.
 I could make you dream any kind of dream I suggested,
 And it would only go to flatter your vanity
 With the temporary stimulus of feeling interested. 12

Eliot did not believe that psychology was a modern equivalent of religion:

It psychology seems to me for the most part to ignore the more intense, profound and satisfying emotions of religion. It must ignore their value because its function is merely to describe and not to express preference. But if this is true, it can never take the place of religion, though it can be an important accessory. 13

By blending the positive forces of psychology with the instructive powers of religion Eliot arrives at the fig-

ure of the psychologist-angel. This force does not merely listen and describe, but it actually builds an intimate personal relationship with its patient. In discussing the failure of many psychotherapeutic theories, Laing cries out for a similar kind of existential force; the psychologist who is willing to place his own experience in the same risk-position as his patient:

The psychotherapeutic relationship is therefore a research. A search, constantly reasserted and re-constituted for what we have all lost, and which some can perhaps endure a little more easily than others, as some people can stand lack of oxygen better than others, and this research is validated by the shared experience regained in and through the therapeutic relationship in the here and now. ¹⁴

In his argument in another book ¹⁵ against "the patient as organism" Laing reinforces his demand for the study of the "person" in terms of a unique relationship with that person:

One's relationship to an organism is different from one's relationship to a person. One's description of the other as organism is as different from one's description of the other as person as the description of side of vase is from profile of face; similarly, one's theory of the other as organism is remote from any theory of the other as person. One acts toward an organism differently from the way one acts towards a person. The science of persons is the study of human beings that begins from a relationship with the other as person, ¹⁶ and proceeds to an account of the other still as person.

The three guardians, Reilly, Julia and Alex, immerse themselves as fully as possible in the lives of the other characters and then, having initiated separate routes to illumination, move on to another problem; continue in the reconstruction of the Christian Community;

JULIA.

And I think, Henry,

That we should leave before the party begins.

They will get on better without us. You too, Alex.

LAVINIA.

We don't want you to go!

ALEX.

We have another engagement.

REILLY.

And on this occasion I shall not be expected.

JULIA.

Now, Henry. Now, Alex. We're going to the Gunnings.¹⁷

The Cocktail Party satisfies the problem of election which Eliot had explored in Sweeney Agonistes and The Family Reunion. In its solutions the play approaches two problems which beset our society: the first is the paradox of alienation in a communal environment: the individual must, in some way, relate to the people he lives with; the second is the common desire to unite authority with belief: the psychologist-priest-angel emerges as a new figure who unites these forces. If we are going to use the science of the mind to understand our predicament, there is also a need to have a direction that this knowledge can take. It is not enough to know that one is abnormal in a normal society, or normal in an abnormal society. We must have direction for that knowledge in order to transcend the guilt of stasis. We must move on.

CHAPTER IX

CONCLUSION

I mentioned in beginning that it is significant that Eliot's heroes should be most easily understood in terms of the schizophrenic. Now, having illustrated the parallel between Eliot's heroes and Laing's schizophrenics, I hope to establish, in a general way, why the schizophrenic hero is one which no great artist of our century could afford to ignore.

Though Eliot's critics have disagreed on many facets of Eliot's art, they all seem to admit the recurring theme of two realities which marks his style. He consistently analyses our most crucial modern paradox: the predicament of a being who is forced by nature to remain spiritually isolated, but whose primary energy is to reach out and commune with his environment. Note how each of the following critics admit of this paradox even when they concentrate upon its different manifestations: Carol H. Smith considers Eliot's awareness of this paradox to be responsible for the technique of his art:

The dramatic theme of all his plays, therefore, has been the plight of the individual who perceives the order of God but who, forced to exist in the natural world, must somehow come to terms with both realms. In order to express this theme, Eliot developed a multi-level drama intended to lead the audience from the ordinary perception of reality to an awareness of a reality transcendent to but immanent in the natural world. ¹

D. J. Jones sees the manifestation of this paradox in Eliot's

effort to reconcile the individual to the community by means of the sacrifice of the saint:

Starting with a full-scale study of martyrdom, Eliot moves on to illustrate the way in which the self-sacrifice of the spiritual elect fertilizes the lives of ordinary people and makes possible a fruitful communal life. The emphasis now shifts to the group and the saint's sacrifice seems to become more and more remote, just as it seems to be remote from contemporary life. But the saint's standards, or moral honesty and spiritual integrity still apply. The financier discovers the need for integrating the public and private worlds.... Throughout these plays in contemporary settings run a number of themes: the need to lay one's ghosts and to build the future upon the real past, the danger of hiding the real self and letting it atrophy beneath a social mask, the problem of psychological change and the difficulty of communication with others--these and related themes interweave from play to play, now one stand and now another becoming most prominent in the design. ²

F. O. Matthiessen perceives this paradox in the poet's understanding of good and evil. He claims that Eliot has:

....a mature realization of the existence of good and evil, an understanding that life takes on dramatic significance only when perceived as a struggle between these forces. ³

And, finally, Grover Smith attributes the failure of Eliot's art to his inability to escape from this paradox:

Yet even at its grandest, surveying in Four Quarters a peopled cosmos, Eliot's strange, private vision still faces inward to the isolated self. Sometimes a poet may learn by action, by accidental experience, to bring into his craft proper the passions of all sorts and conditions of men. Eliot, great though much of his poetry is, was not this fortunate. ⁴

In every case it is admitted that Eliot's art explores that hell, the third world, which is the difference between two other worlds: the self and the community. Sweeney, Harry, the Chamberlaynes and Celia inhabit this hell. They are all caught at a point when they are most confused, suspended in their schizophrenia between the two realms. In the

first two plays, Sweeney Agonistes and The Family Reunion, Eliot has his heroes considering the way of the saint. Harry eventually succeeds when he commits himself to this route. The choruses in these plays serve as unintelligent and unfortunate contrasts to the enlightenment of the heroes. In The Cocktail Party, however, there is no chorus. Salvation reaches out to the human condition. There is a way for all. This last resolution says something for Eliot's ideas concerning rejuvenation of the Christian Community in the modern environment. It might also say something about art, for there is always a parallel between Eliot the artist and Eliot's heroes:

The progress of an artist is a continual self-sacrifice,
a continual extinction of personality. ⁵

Eliot's view of the artist corresponds with his view of the saint. The distance between the artist and the world reflects the sacrifice of Sweeney, of Harry and of Celia. In a sense, then, Eliot's personal predicament as an artist is represented by characters who symbolize the subjective and objective sides of the split between self and society. The honesty of his craftsmanship can be attributed to the harmony between the efforts of his heroes and the efforts which he himself made in his poetry and drama. It would be interesting to know if Eliot had intended any comparison to be made between the artist and the new hero-guide he creates in Reilly: the psychologist-angel.

The modern hero can be defined only in terms of the modern mythology. The paradox of isolation in a communal en-

environment is that mythology. Every hero in literature emerges from a particular point in time and his or her odyssey depends directly upon the mythology of that time. Witness the voyages of Ulysses, Aeneas and Dante. Though Eliot's particular point of view be Christian, the mythology his heroes explore is not exclusively that. As the world progresses it accumulates mythologies; they interpenetrate with time. But even allowing for the mixture, the total mythology adapts itself and becomes something new. Eliot's heroes differ from previous heroes because they inhabit and explore the modern spiritual landscape. I believe that the development of the "science of the mind", psychology, with its roots in the nineteenth century, and its cultivation and sophistication in the writings of Sigmund Freud, has given intellectual birth to the new mythology, under whose aegis we exist. Freud might possibly have been the "rough beast" which Yeats anticipated. And the schizophrenic might be a name for a hero which had been developing, for many reasons other than philosophy and religion, since the Renaissance.

As a man will pick at a scab, so society will react against mythologies until the ultimate one is discovered. This age has attempted to explode the myth whose basis is alienation. Two movements that attest to this struggle are: first, of course, the science of psychology which attempts to reconcile the individual to the community; and second, the science of sociology which attempts to reconcile

the community to the individual. The latter is reason for hope. The most alienated and crucial subject of psychology, the schizophrenic, might in time become the subject of sociology as well. We might begin to recognise the value of an individual predicament which does, in fact, reflect the predicament of our whole schizophrenic society.

FOOTNOTES

Chapter 1

¹Huxley, Island, 65.

²Blackiston, New Gould Medical Dictionary, 455.

³Arieti, "Schizophrenia: The Manifest Symptomatology, The Psychodynamic and Formal Mechanisms," American Handbook of Psychiatry (1), 459.

⁴ibid, 460.

⁵Eliot, Collected Poems, 135.

⁶In Chapter 23 of American Handbook of Psychiatry Arieti discusses the sickness schizophrenia in great detail. For the clinical aspects of the sickness I have made extensive use of his research.

⁷Lidz, "The Family Environment of Schizophrenic Patients," The American Journal of Psychiatry (106), 332.

⁸Arieti, American Handbook of Psychiatry, 476

⁹ibid, 476.

¹⁰ibid, 477-478.

¹¹Jung, The Psychogenesis of Mental Disease, 243.

¹²Jung, "On the Psychogenesis of Schizophrenia," The Psychogenesis of Mental Disease, 234.

¹³Eliot, Collected Poems, 74.

¹⁴Jung, "On the Psychogenesis of Schizophrenia," The Psychogenesis of Mental Disease, 235.

¹⁵ibid, 236.

¹⁶Eliot, Collected Poems, 71.

¹⁷Jung, "On the...", 239.

¹⁸Eliot, Collected Works, 75.

¹⁹ibid, 17.

²⁰Jung, "On the...", 241.

²¹ibid, 243.

- ²² Ibid, 242.
- ²³ Jung, Modern Man in Search of a Soul, 179.
- ²⁴ Ibid, 180.
- ²⁵ Ibid, 182.
- ²⁶ Ibid, 183.
- ²⁷ Ibid, 190.
- ²⁸ Ibid, 191.
- ²⁹ Ibid, 191.
- ³⁰ Ibid, 194.
- ³¹ Jones, The Plays of T.S. Eliot, 15.
- ³² Eliot, Selected Essays, 229.
- ³³ Eliot, The Use of Poetry and the Use of Criticism, 153.

Chapter 11

- ¹ In a book which Hugh Kenner edits, T.S. Eliot: A Collection of Critical Essays, Kenner analyses the effect of Bradley on Eliot.
- ² Kenner, T.S. Eliot: A Collection of Critical Essays, 42.
- ³ Ibid, 42.
- ⁴ Ibid, 43.
- ⁵ Ibid, 44.
- ⁶ Laing, The Divided Self, 27.
- ⁷ Ibid, 37.
- ⁸ Ibid, 44.
- ⁹ Ibid, 45.
- ¹⁰ Ibid, 45.

Chapter III

¹Huxley, The Doors of Perception and Heaven and Hell, 140.

²Dabrowski, Positive Disintegration,

³Eliot, Collected Poems, 121.

⁴Ibid, 121.

⁵Ibid, 121.

⁶Ibid, 189.

⁷Jones, The Plays of T.S. Eliot, 29.

⁸Eliot, Collected Poems, 124-5.

⁹Sweeney, the King of Clubs. In his Book The Black Arts, Richard Cavendish describes the suit of Clubs in terms which apply to the "Christ" characteristics of God--devouring energy, enterprise and activity, probably because the wand is a phallic symbol. The Three of Wands, Eliot's 'man with three staves', is associated with trade and merchandise involving ships and the sea.

¹⁰Eliot, Collected Poems, 130.

¹¹Ibid, 130.

¹²Ibid, 130.

¹³Ibid, 133.

¹⁴Ibid, 135.

¹⁵Ibid, 136.

¹⁶Eliot, Collected Plays, 105.

Chapter IV

¹Eliot, Collected Plays, 64.

²Jones, The Plays of T.S. Eliot, 91-92.

³Snith, T.S. Eliot's Dramatic Theory and Practice, 113-115.

⁴Eliot, Collected Plays, 66.

⁵Ibid, 77.

⁶ Ibid, 63.

⁷ Ibid, 65.

⁸ Ibid, 65-65.

⁹ Ibid, 102.

¹⁰ Ibid, 104.

¹¹ Ibid, 76.

¹² Ibid, 72.

¹³ Ibid, 89.

¹⁴ Ibid, 90.

¹⁵ Ibid, 90.

¹⁶ Ibid, 78.

¹⁷ Ibid, 79.

¹⁸ Laing, The Divided Self, 44.

¹⁹ Eliot Collected Plays, 63.

²⁰ Ibid, 83.

²¹ Ibid, 102.

²² Ibid, 84.

²³ Ibid, 65.

²⁴ Ibid, 105-106.

²⁵ Laing, The Bird of Paradise, 156.

²⁶ Eliot, Collected Plays, 111.

²⁷ Ibid, 120.

Chapter V

¹ The "way of the saint" and the way of the person left in the "human condition."

² Smith, T.S. Eliot's Poetry and Plays, 98. "but Hieronymo, besides serving for another allusion to Philomel, corresponds to Tiresias in a further way. He is an inspired madman, a prophet, who oversees the destinies of the other character and who must, like an

ancient prophet, be mad in order to do so."

³Jones, The Plays of T. S. Eliot, 123.

⁴Smith, T. S. Eliot's Poetry and Plays, 216-217.

⁵Eliot, Collected Plays, 127.

⁶Ibid, 127.

⁷Ibid, 133.

⁸Ibid, 134.

⁹Ibid, 135.

¹⁰Ibid, 136.

¹¹Ibid, 183.

¹²Smith, T.S. Eliot's Poetry and Plays, 133 and 135.

Chapter VI

¹The paradox is that although their union seems dissolved, Edward and Lavinia are separated and have both been having "affairs", it still persists. Neither of them is real without the other. Edward has lost his personality when Lavinia is absent.

²Eliot, Collected Plays, 136.

³Ibid, 133.

⁴Ibid, 134.

⁵Ibid, 135.

⁶Ibid, 144.

⁷After Reilly condemns Edward to the role of fool, Edward seems to repeat or assume Reilly's wisdom in his advice to Peter. This is a significant action for it might anticipate the 'flow' of wisdom in the Christian community. The psychologist-angel might be a contagious personality.

⁸Eliot, Collected Plays, 143

⁹Eliot, Notes Toward the Definition of Culture, 64-65.

¹⁰Eliot, Collected Plays, 153.

¹¹*Ibid*, 166.

¹²*Ibid*, 167.

¹³*Ibid*, 167.

¹⁴The sacrifice implied here is the sacrifice of Alcestis. It is in this sacrifice that the character of Lavinia derived from Alcestis. In this way we can see an argument for Celia and Lavinia being essentially one soul. If this is true then 'salvation' becomes multi-dimensional: each person undergoing a private spiritual journey which ends with his crucifixion, (death to life and life to Christ), and also a social, communal journey typified by a cocktail party.

¹⁵Eliot, Collected Plays, 168.

¹⁶*Ibid*, 169.

¹⁷*Ibid*, 169.

¹⁸*Ibid*, 174.

¹⁹*Ibid*, 175.

²⁰*Ibid*, 175.

²¹*Ibid*, 182.

²²*Ibid*, 182.

²³*Ibid*, 183.

²⁴*Ibid*, 192.

²⁵*Ibid*, 193.

Chapter VII

¹Particularly in Ash Wednesday do we have the journeying mystic. These lines, though they parody the litany to the Virgin Mary, would certainly apply to Celia:

Lady of Silences
Calm and distressed
Torn and most whole

Rose of memory
 Rose of forgetfulness
 Exhausted and life-giving
 Worried reposeful
 The single Rose
 Is now the Garden

The individual, through sacrifice, is now the community.
 Christ is all of us.

²Eliot, Collected Plays, 185.

³Laing, The Politics of Experience, 11.

⁴Ibid, cover.

⁵Eliot, Collected Plays, 185-6.

⁶Laing, The Divided Self, 42.

⁷Ibid, 143.

⁸Eliot, Collected Plays, 186, 187, 188.

⁹During her talk with Reilly Celia says, "I've never noticed that immorality was accompanied by a sense of sin." 187.

¹⁰Eliot, Collected Plays, 189.

¹¹Ibid, 190.

¹²Ibid, 190.

¹³Ibid, 190.

¹⁴Laing, The Politics of Experience, 103.

¹⁵Eliot, Collected Plays, 209.

¹⁶Ibid, 210.

¹⁷Ibid, 211.

¹⁸Ibid, 212.

Chapter VIII

¹Smith, T.S. Eliot's Poetry and Plays, 217.

²Jones, The Plays of T.S. Eliot, 124.

³Eliot, Collected Plays, 133.

⁴Kenner, T.S.Eliot: A Collection of Critical Essays, 173.

⁵By confusion of vision I mean the con/fusion of experience culminated in the full vision of total experience- blindness. The lines help to clarify my comments.

I, Tiresias, though blind, throbbing between two lives,
Old man with wrinkled female breasts, can see...

I, Tiresias, old man with wrinkled dugs
Perceived by the scene, and foretold the rest-
I too awaited the expected guest.
He, the young man carbuncular, arrives,...

⁶In his book A Dictionary of Symbols, J.E. Cirlot says of the triangle: "In its highest sense it concerns the trinity. In its normal position with the apex uppermost it also symbolizes fire and the aspiration of all things towards the higher unity- the urge to escape from extension (signified by the base) into non-extension (the apex).. Nicholas of Cusa said of the triangle that, truncated (without its apex) it served the alchemists as a symbol of air, inverted it symbolizes water; and inverted with the tips cut off, it symbolizes earth." Cirlot says of the symbol of the eye: "The possession of two eyes conveys physical normality and its spiritual equivalent, and it follows that the third eye is symbolic of the superhuman or divine. As for the single eye, its significance is ambivalent: On the one hand it implies the subhuman because it is less than two (two eyes being equated with the norm); but on the other hand, given its location in the forehead, above the place designated for the eyes by nature, it seems to allude to extra/human powers which are in fact - in mythology- incarnated in the Cyclops." 332, 95.

⁷Eliot, Collected Plays, 149.

⁸Ibid, 164.

⁹Ibid, 148.

¹⁰Ibid, 155.

¹¹Ibid, 194.

¹²Ibid, 174.

¹³Jones, The Plays of T.S.Eliot, 146.

¹⁴Laing, The Politics of Experience, 47.

¹⁵Laing's other book is The Divided Self.

¹⁶Laing, The Divided Self, 21.

¹⁷Eliot, Collected Plays, 212.

Chapter 1X

¹Smith, T.S. Eliot's Dramatic Theory and Practice, viii.

²Jones, The Plays of T.S. Eliot, 210.

³Matthiesson, The Achievement of T.S. Eliot, 67-68.

⁴Smith, T.S. Eliot's Poetry and Plays, 299.

⁵Eliot, Selected Essays, 6-7.

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B29975